The Winslows

PILGRIMS, PATRONS AND PORTRAITS

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and
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Introduction

Boston has patronized many painters. One of the earliest was Augustine Clemens, who began painting in Reading, England, in 1623. He came to Boston in 1638 and probably did the portrait of Dr. John Clarke, now at Harvard Medical School, about 1664.[1] His son, Samuel, was a member of the next generation of Boston painters which also included John Foster and Thomas Smith. Foster, a Harvard graduate and printer, may have painted the portraits of John Davenport, John Wheelwright and Increase Mather. Smith was commissioned to paint the President of Harvard in 1683.[2] While this portrait has been lost, Smith's own self-portrait is still extant.

When the eighteenth century opened, a substantial number of pictures were painted in Boston. The artists of this period practiced a more academic style and show foreign training but very few are recorded by name. Perhaps various English artists traveled here, painted for a time and returned without leaving a written record of their trips. These artists are known only by their pictures and their identity is defined by the names of the sitters. Two of the most notable in Boston are the Pierpont Limner and the Pollard Limner. These painters worked at the same time the so-called Patroon painters of New York flourished.

By 1730, painting in Boston completely changed due to the arrival of Peter Pelham in 1726 and John Smibert in 1729. Pelham was a trained engraver and Smibert an important London artist. English artists such as Burgess and Bonner worked in Boston earlier but they left behind only a graphic tradition. Smibert brought the style of Sir Godfrey Kneller and the academic training of Thornhill's school, where Hogarth also studied, to Boston. Smibert had intended to teach art in a college in Bermuda. At first he landed in Newport, but almost immediately moved to Boston. In addition to painting some 200 portraits there, he organized the first art exhibition in America held during March and April of 1730. By 1734, he established a color shop and continued to display his work as well as copies of European paintings and plaster casts of ancient sculpture in his studio.[3]

To Smibert's studio came nearly all the aspiring artists of the next seventy years — first Badger, then Feke, Greenwood and Copley. Smibert became ill in 1740, either during or just after a trip to New York and Philadelphia that year. This apparently opened the way for Badger as his earliest work dates to 1740-41.[4] He was a local artisan from Charlestown. His talent was limited but he was perhaps the best home grown artist in Boston to that time. Badger painted portraits steadily until 1747, although the important commissions went to Smibert in 1745 and 1746 when Smibert seems to have recovered for a time. After 1747, Boston painting was dominated by Robert Feke. Smibert did not paint after 1746 and, possibly in view of Badger's limitations, Bostonians sought out Robert Feke, then painting in Newport after a highly successful trip to Philadelphia.

Feke painted the elite of Boston. He did over twenty commissions in 1748. Curiously, almost all of the sitters were proprietors in the Kennebec proprietorship, organized to develop Maine. This parallels the equally notable coincidence that all Feke's Philadelphia sitters except Benjamin Franklin were members of the Dancing Assembly. One wonders whether these organizations actually sponsored Feke's trips or that word of Feke traveled in these circles.

Feke departed by December of 1748 as he is recorded in Newport at that time.[5] (The portrait of Oxenbridge Thatcher signed *R.F. 1749* is fraudulent. The portrait is by another hand and the signature was placed there in the twentieth century.) At this point, Badger regains some commissions and a new artist, John Greenwood, emerges. Although he produced a few paintings before 1745, Greenwood began studying engraving with Peter Pelham. He produced a mezzotint engraving of Ann Arnold in 1748.[6] Again, perhaps due to the vacuum left in Boston by Feke's departure, Greenwood turned to painting. Feke obviously set the style, for both Greenwood and Badger imitated Feke's pictures, abandoning their earlier Smibert-like styles. Finally, Copley made his debut at this time. He may have taken some lessons from his stepfather, Peter Pelham, but Pelham died in 1751 when Copley was only fourteen and Copley appears to have turned to Greenwood. Copley's first work is patterned after Greenwood. There is some evidence that Copley may have accompanied Greenwood to Portsmouth in 1752.[7] By 1754, Copley painted better and more frequently. Greenwood left Boston in 1753 for the West Indies, Holland and London. Copley and Greenwood remained good friends for many years through correspondence and Greenwood was instrumental in getting Copley to England. In 1770, Greenwood commissioned a portrait of his mother. It was hung in the Royal Academy show of 1771 and was well received.[8] After this, Copley began thinking seriously of a trip to Europe.

At mid-century, with only the young Copley and Badger available, Boston was ripe for Joseph Blackburn from London. English artists may have visited Boston earlier. Wollaston painted Mr. Wendell in 1749 or 1750 and itinerant painters such as George Mason and Christian Remick[9] may have done some Boston commissions, but it was Blackburn who captured the Boston portrait market. Essentially a drapery painter in England, Blackburn first went to Bermuda where good commissions could be found. (Patrons in Bermuda and the West Indies were infinitely more wealthy than the continental American colonists at that time.) He made his way to Newport, a city closely connected to the Indies by trade, and moved to Boston in 1755.[10] He painted the socially prominent. In fact, he painted for almost all of Feke's earlier clientele. In the ten years which followed, Blackburn produced several hundred portraits of Bostonians. Truly, the rococo period in Boston belongs to Blackburn, for nearly every prominent person was bedecked in Blackburn's laces, pearls and satin.

For a time, Copley was overwhelmed by Blackburn. Copley's works echoed Blackburn but by 1758 or 1759 Copley became secure and worked in a style more his own. In the early sixties, Copley and Blackburn seemed to share the limelight. It is not clear why Blackburn left. He continued to paint in London until 1773. Possibly Copley's work had become so forceful by the mid-sixties that this may have precipitated Blackburn's departure. For the next ten years, Copley had the whole stage to himself. Badger died in 1765 and there was no other competition in sight. This circumstance produced a great artist. Commissions rolled in, giving Copley the chance to develop and ply his skill. Some have wondered that few other artists developed in America and that those who did were, in some ways, wanting. One of the reasons was that substantial commissions are needed to bring out an artist's powers.

Without patronage, an artist must work in fits and starts, unable to solve visual problems in a coherent line of development. About the only other artist who commanded such patronage was Robert Feke, and he is Copley's greatest rival for top honors in American art before the Revolution.

It is in the area of patronage that the Winslows were so important. They were one of the few families who provided American painters with the opportunity to develop their skills.

The Winslows had a feeling for art from the beginning when they commissioned three portraits from Robert Walker. He was not an American. Apparently they were done on a trip back to England in 1651.

As soon as painters were available in America, the Winslows patronized them. *Elizabeth Paddy Wensley* was the first. Often compared to the Freake Limner, possibly Samuel Clemens, in the interest in lace and costume, the style of these pictures is not the same, but the picture may well date to 1680. Portraits such as those attributed to the Pierpont Limner and the Pollard Limner were painted of members of the Winslow family and demonstrate their continued patronage in the first quarter of the eighteenth century. Then, among the very first pictures done by Smibert when he reached Boston, are the portraits of Joshua and Elizabeth (Savage) Winslow. These were done in September of 1729. Only four months later, Edward Winslow had a portrait done.

There are no portraits of the Winslows by Badger; perhaps the Winslows felt Badger was too lacking, but they commissioned two of Feke's finest pictures — *Isaac Winslow* and Lucy Waldo Winslow, both done in 1748. For many years the sitter for the latter picture was not identified. The portrait descended in the Amory family but they had purchased it from a dealer, apparently in the late nineteenth century, without knowing the name of the subject.[11] By chance the present writer placed a photograph of it next to one of Feke's *Isaac Winslow*. The compositions were complementary and the plinth was repeated in both pictures. Feke invariably used such a device in his portraits of husband and wife. Corroboration for the idea they were a pair came from the discovery that the identical dress in which Lucy was painted appears in a portrait of her sister-in-law Sarah Erving by Blackburn in 1762. The Erving picture was painted at the time of her marriage to Samuel Waldo II. This suggests the Winslow pair were probably wedding portraits also. As was mentioned, Lucy and Sarah are wearing the same elaborate dress — perhaps a family wedding heirloom, and the Winslows were married in December 1747.

Isaac himself was one of the important members of the Kennebec Proprietorship and owned vast tracts of land in Maine. He was therefore closely associated in business with Feke's other subjects, James Bowdoin and Samuel Waldo, whose daughter Isaac married. These three men played a great role in the early development of Maine.

The Winslows commissioned a number of pictures by Blackburn. The family of Isaac Winslow as done in 1755 indicates they began to patronize Blackburn in the very beginning of his Boston career. Blackburn continued to receive commissions throughout his stay. *Mrs. Benjamin Pollard*'s picture is dated 1756. *Joshua Winslow* and *General John Winslow* were done about 1760. Blackburn even did a second version of Joshua Winslow.

At the same time, the Winslows were patronizing the rising native star — John Singleton Copley. The portrait of Joshua, Isaac's brother, is signed by Copley and dated 1755. Interestingly, this portrait is strongly analogous to the portrait of Joshua's brother by Robert Feke in the relationship of figure to landscape even though it imitates Blackburn's concern with color and costume.

Copley's portrait of *Hannah Loring*, wife of Joshua Winslow, painted in 1763, almost makes it clear why Blackburn left shortly after it was painted. The portrait is magnificent. Copley's work is far beyond what Blackburn could have done. The recording of details, the handling of light and the power of his observation is superb.

The Winslows were also one of the first to be portrayed in pastels by Copley. Actually, Copley did relatively few pastels so the fact that three of them are Winslows is notable. These works have only recently been discovered. There is no denying that they are the Winslows. One look at the pastels of Mrs. Winslow and her son in comparison to the oil portrait of Mrs. Winslow by Copley proves that. Some scholars may express reservations in accepting the pictures as by Copley. The handling of the backgrounds may cause some concern. In Hannah's picture, the more usual blue sky background is used. A gray tonal one is used on the others, but Copley did change his backgrounds in this way during his career. Also, it must be remembered that pastel is a media highly susceptible to damage. For example, the pastel portrait of Copley's own wife, Suky Clarke, at Winterthur might raise questions as to authorship when compared to the pastel self-portrait of Copley which hangs opposite it. But her picture has been damaged and much pigment has been lost, which accounts for the difference between her portrait and that of her husband.

Winslow patronage reaches its climax in the spectacular *Mr. and Mrs. Isaac Winslow* done in 1774, exactly two hundred years ago. It portents the end of both Copley's American career and Winslow prominence in Boston. Winslow and Copley departed in 1774, soon after the portrait was painted. (Incidentally, at this time Copley was related by marriage to the Winslow family — his wife's mother was Elizabeth Winslow.)

This portrait is fascinating and evokes much speculation about its relation to the Revolution. It is known, for example, that the double portrait of Mr. and Mrs. Mifflin was done at a time a few months earlier when Mifflin came to confer on the impending crisis. Actually, it is said that Mifflin camouflaged his trip to confer on the possible war by saying that his trip was planned so he could have his portrait painted. What did Isaac Winslow and Copley discuss? Copley's father-in-law just lost his tea in the harbor. Within three months Copley set sail for England; the Winslows went to Halifax.[12]

There are few families in Boston that can match the artistic patronage provided by the Winslows. The Pitts family, the Olivers[13] and the Ervings spent lavishly on painting. The Winthrops were painted in each generation. The former did not begin as early as the Winslows and the latter were done mainly as official portraits related to their offices as President of Harvard, etc. These families' patronage is not to be overlooked — in fact, they were married into the Winslow family. Another family that could rival the Winslows was the Bowdoins. Again, the Bowdoins did not start as early as the Winslows and the Bowdoins

did not patronize Copley, but the two families invite comparison in what they can reveal about art in Boston and the early American colonies.

The earliest Bowdoin pictures, James I and William, have been attributed to the same limner who painted Anne Pollard, mentioned earlier.[14] The portrait of *William Bowdoin as a Boy* is especially close to the Anne Pollard picture. As a child's portrait, it forms an interesting prelude to the beautiful picture of James II by Smibert. William holds a bird on his finger — a motif derived from Dutch portraiture of the seventeenth century where rare birds were included to demonstrate the status of the family. James holds a bow. This also is a sign of status used in childrens' portraits but becomes popular in the early eighteenth century when owning a large deer park in the English countryside was fashionable. The Bowdoins patronized Smibert much later than the Winslows. James' picture was painted in 1736.[15] But it is one of Smibert's best. The color echoed in the landscape is especially good.

James I was painted in later life by Badger. Why Smibert or Feke did not paint the commission is a mystery. Some have suggested that it was done posthumously just after Bowdoin's death in 1747.[16] due to the strong dependence on the mezzotint of Isaac Newton by Feke after Vanderbank for the composition. If this is true, Smibert was no longer painting and Feke was in Newport at the time.

Like Isaac Winslow and his bride, James Bowdoin and his wife were portrayed by Robert Feke at the time of their wedding. They were married September 15, 1748, and the pictures are signed and dated *R. Feke Pinx 1748.* The compositional device of repeating one element in each picture is followed here. Like the plinth in Isaac and Lucy's portraits, the pink rose is found in both Bowdoin pictures.

The Bowdoins employed Blackburn, too, although they seemed not to have patronized him as quickly as the Winslows. Also, only James II's children — James III and Elizabeth — were painted following the apparent family predeliction to have childrens portraits painted. (The portrait of Hannah Waldo by Blackburn is included in the Bowdoin showing because it forms an interesting pendant to her sister's portrait by Feke.)

Although Copley did pastels of John Temple and his wife, Elizabeth Bowdoin, he did not paint any of the Bowdoins. This seems unusual, as Copley and Bowdoin owned land which practically adjoined on Beacon Hill. A later picture of Bowdoin, at one time published as by Copley, was done by Christian Gullager, who arrived from Denmark about 1786.[17] Some of Bowdoin's relatives were portrayed by Copley — such as *Thomas Flucker*, his brother-in-law, and many in the families of the Ervings, the Waldos and the Royalls who were related to James' wife. Strange that one of the richest, if not the richest man in Boston and a friend of Isaac Winslow, as well as James Otis and Sam Adams, was not painted by Copley. On the other hand, James Bowdoin was purchasing many European paintings. In 1774 he owned a number of Italian works and he employed a European painter — probably a Neopolitan — to paint his son. Perhaps he had set his artistic sights on Europe.

The great period of patronage of American painting by the Bowdoins was to come with the arrival of Gilbert Stuart. In Boston, Stuart could almost be called the protege of James

III. He arranged to have Stuart paint Jefferson and Madison for him. Nearly the entire immediate Bowdoin family was portrayed by Stuart. Herein lies the difference between the Winslows and the Bowdoins: the Winslows were Loyalists, the Bowdoins were Federalists. Thus, the Winslows were perhaps the greatest patrons of art in Boston before the Revolution and the Bowdoins after it.

A comparison of the Winslows' inventory of 1769 and the Bowdoins' of 1774 is very revealing. Especially tantalizing in these inventories is the mention of *where* the pictures were hung. The family pictures were in the front room. European pictures were in the study and prints decorated the halls and bedrooms. Infuriating is the lack of any description of *how* the pictures were hung. Only by careful study of European domestic scenes can a few chance references be brought to bear. This does, however, reveal a rather different approach to picture hanging than one is accustomed to today.

Pictures of the seventeenth century interiors show portraits were hung at right angles to the principal window in the room. The portrait of Jan Syx by Rembrandt, for example, is still in its original location in his house in Amsterdam, at right angles to the principal window. Also, in the seventeenth century some pictures were hung over doors and windows. These were principally decorative pictures. The custom may derive from the tradition of hanging pictures developed in the great palaces of Italy in the Renaissance. By the early eighteenth century, this practice became popular in more middle class homes and was apparently followed in America. An advertisement in the *Boston Newsletter* states: that lightning struck the house of Jacob Wendell in Boston and "scorch'd the ceiling and some pictures that hung up near it." Also, William Burnet's inventory of 1729 mentions, "a Ladys Picture over the door."[18]

Later in the century, Americans began to hang pictures in pairs and groups. They probably followed the practices seen in paintings by Hogarth and Zoffany. At John Gidley's death in Newport in 1744, fourteen pictures are listed in his great room.[19] Other groups are mentioned and occasionally in Feke's *oeuvre* one finds portraits apparently painted in threes.[20] No documents have come to light, but paintings in the rococo period may have been hung as mirror opposites.

One researcher has suggested that the Copley portraits of Mr. and Mrs. Jeremiah Lee hung facing each other on their large stair landing.[21] It is altogether possible that this method was popular because symmetry was highly regarded. Mirrors were used in decorative pairs. Portraits may also have followed this practice, hung as pendants on opposite walls.

No exhibition of such distinguished pictures could have been arranged without great cooperation by many people and institutions. The exhibition is based on the work of Sinclair Hitchings, Keeper of Prints at the Boston Public Library. He recognized the importance of the Winslows as patrons and began writing on the subject along with his wife, Catherine. Mr. Hitching's boundless enthusiasm sparked my interest in the project and it has been a privilege to work with him to see the exhibition through to its present conclusion.

From the beginning, the Museum of Fine Arts, Boston, has been a fine partner. Merrill Rueppel, Director of the Museum of Fine Arts, took up the idea for the Winslow show with

great interest. His Curators, Adolph Cavallo and Jonathan Fairbanks, have been enormously helpful in the final realization. Thanks are due Laura Luckey, Marnie Kling and especially Linda Thomas for their help in the project. The other principal lenders to the exhibition are the Pilgrim Hall Museum and Yale University. The Pilgrim Hall Museum has loaned five pictures to this show. We want to express our sincerest appreciation to Lawrence Geller who supported our efforts and arranged for Pilgrim Hall's most prized works, which have rarely been loaned, to be part of this exhibition, and Alan Shestack, Director of the Yale University Art Gallery, and Theodore Stebbins, Curator, who kindly made their fine pictures available, including the very important portrait of *Colonel Edward Winslow*. Without the help of Pilgrim Hall and Yale, the exhibition could not have been held. The Hirschl & Adler Galleries have also lent three works to the exhibition. These are new discoveries and we thank Stuart Feld for sharing the discovery with us and showing the pictures publicly at this time.

Several other institutions have given special and, in two cases, unprecedented, permission to borrow their paintings. Mr. Paul Mills has loaned most graciously the wonderful *Joshua Winslow* by Copley from Santa Barbara; Larry Curry kindly allowed Detroit's beautiful *Hannah Loring* to join the show, and David Warren, Associate Director of the Houston Museum of Art and Curator of The Bayou Bend Collection made available the portrait of Mrs. Isaac Winslow and her daughter. Bowdoin and Boston deeply appreciate the cooperation of these institutions for sending these pictures and thank the constituency of these museums for sharing these pictures with us.

It is a pleasure to be able to include works from such great institutions as the Boston Athenaeum and the Massachusetts Historical Society. To Rodney Armstrong, Jack Jackson and Stephen Riley go our sincerest thanks. Their pictures make the family complete. In that regard, too, we appreciate the cooperation of the Brooklyn Museum in loaning their portrait here identified as Lucy Waldo Winslow. It takes its place beside its mate for what may be the first time since the eighteenth century.

The task of assembling the Winslows seemed impossible at times. In this endeavor, only the specific portrait requested would suffice; no substitutes could be made. Thus, we are especially grateful that all requests were granted without exception — a tribute to the fine museum professionals and their Boards at the cooperating institutions.

Finally, a great debt is owed to my own staff: Lynn Yanok, Brenda Pelletier and Diana Bourne, who worked on the catalogue and the correspondence, and especially to David Becker. He has painstakingly made the arrangements for insurance and transportation for the show. Through their teamwork, we can present THE WINSLOWS: PILGRIMS, PATRONS AND PORTRAITS.

R. Peter Mooz
Director
Bowdoin College Museum of Art
Brunswick, Maine

Footnotes

1. Samuel Gold and Abbott Lowell Cummings, "A Study in Early Boston Portrait Attribution," *Old Time New England*, January, 1968, vol. LVIII, no. 3., p. 64.
2. Louisa Dresser, "Portraits in Boston, 1630-1720," *Journal of the Archives of American Art*, vol. 6, nos. 3 and 4, July-October, 1966, p. 11.
3. Henry W. Foote, *John Smibert, Painter*, Harvard University Press, 1950, pp. 84-99.
4. Marvin S. Sadik, *Colonial and Federal Portraits at Bowdoin College*, Bowdoin College Museum of Art, 1966, p. 20.
5. R. Peter Mooz, "Colonial Art," *The Genius of American Painting*, J. Wilmerding (ed.), Morrow, Inc., 1973, p. 59.
6. James Thomas Flexner, *First Flowers of Our Wilderness*, Houghton Mifflin, 1947, p. 35.
7. According to Waldron Phoenix Belknap (*American Colonial Painting*, Harvard University Press, 1959), Copley painted Mrs. William Whipple of Portsmouth about 1753. Greenwood painted there the year before. Also, the early portraits of Copley's step-brothers are very close to Greenwood in style.
8. Jules D. Prown, *John Singleton Copley*, Harvard University Press, 1966, p. 78.
9. George Francis Dow, *The Arts and Crafts in New England, 1704-1775*, Topsfield, Massachusetts, 1927, p. 2.
10. Marvin S. Sadik, *Colonial and Federal Portraits at Bowdoin College*, Bowdoin College Museum of Art, 1966, p. 69.
11. Henry W. Foote, *Robert Feke*, Harvard University Press, 1931, p. 197.
12. Jules D. Prown, *John Singleton Copley*, Harvard University Press, 1966, pp. 90-93.
13. See: Edgar P. Richardson, *Eight Generations of the Pitts Family*, and Andrew Oliver, *The Faces of a Family*.
14. Louisa Dresser, "Portraits in Boston, 1630-1720," *Journal of the Archives of American Art*, vol. 6, nos. 3 and 4, July-October, 1966, p. 32.
15. John Smibert, *The Notebook of John Smibert*, Massachusetts Historical Society, 1969, p. 25.
16. Marvin S. Sadik, *Colonial and Federal Portraits at Bowdoin College*, Bowdoin College Museum of Art, 1966, p. 22.
17. Marvin S. Sadik, *Colonial and Federal Portraits at Bowdoin College*, Bowdoin College Museum of Art, 1966, p. 89.
18. Abbott Lowell Cummings, *Rural Household Inventories, 1675-1775*, Society for the Preservation of New England Antiquities, 1964, p. xxxvii.

19. Joseph Downs Manuscript Collection, Henry Francis du Pont Winterthur Museum, Winterthur, Delaware.

20. R. Peter Mooz, "Robert Feke, The Philadelphia Story," *American Painting to 1776: A Reappraisal*, I. M. G. Quinby (ed.), University of Virginia Press, 1972, p. 197.

21. Jules D. Prown, *John Singleton Copley*, Harvard University Press, 1966, p. 71.

THE WINSLOWS: Pilgrims, Patrons and Portraits

The few great sequences of early American portraits are many-faceted reflections of history. Only the combination of wealth, intense family pride and access to artists could make them possible — a combination easy enough in today's populous and affluent United States, but rare in the world of never very distant frontiers which was colonial America. Count the generation-marks — 1775, 1750, 1725, 1700. Then challenge the art historian to name the portrait painters at work at each of these moments of history in Britain's North American colonies. At each step back into time, the names are few, sometimes only enough to count on one hand, and beyond 1700, with a perspective reaching to the settlement of Boston in 1630, Plymouth in 1620, and Jamestown in 1607, the historian must spend more and more time on less and less, examining and re-examining the handful of portraits known to have been painted in seventeenth century North America, as well as portraits of Americans painted abroad, and at the same time lingering over a few scraps of evidence in wills, inventories and other sources.

Only in the Winthrop family do we know of portraits in every generation from that of the first settlers all the way to the present, generation upon generation. Only a few other American portrait sequences carry us far back into American history — the Stuyvesant, Van Rensselaer and De Peyster portraits, the Lee, Pitts and Oliver portraits among them — and the Bowdoin and Winslow portraits, which are seen together in the Bowdoin College Museum of Art during the present exhibition are a part of this select company.

Each and all of these portrait sequences cry out for a new kind of study, combining family history, social history, art history and biography with glimpses of the history of religion, education, business, politics and military affairs. Sometimes the portraits memorialize religious authority and great learning, as in the Mather portraits, but more often, as in the Bowdoin and Winslow portraits, they salute the successful merchant, the statesman or the victorious general home from the wars. When money and artist both are available, marriages are celebrated in portraits of man and wife, and portraits of children become frequent.

Most of the colonial portraits shown were painted in slightly less than fifty years, from 1729 to 1775, when there was easy access in Boston to a succession of painters: Smibert, Feke, Blackburn and Copley.

The Bowdoin family portraits have been examined in meticulous and fascinating detail in Marvin Sadik's *Colonial and Federal Portraits at Bowdoin College* (1966).

The Winslow portraits are the subject of a book commissioned by Plimoth Plantation and, currently being written, a project which — along with the family and mercantile and Maine connections of the two families — suggested the present exhibition, conceived and organized by R. Peter Mooz.

Brief biographical notes are included with each Winslow portrait in this catalogue but it should also be said that the portraits record two branches of the family: that founded by Edward Winslow (1595-1655), one of the leaders of the Plymouth Colony and the progenitor of an American family tradition of distinction in political and military affairs, and the Boston

branch of the family founded by his brother John (1597-1674), a merchant, apparently never the subject of a portrait, though many of his descendents were.

Most of the colonial portraits of the Winslows exist because John Winslow's grandson, Edward (1669-1753) was the most successful Boston silversmith of his generation. He multiplied his family tradition of solid prosperity. It was multiplied still more as his children and grandchildren married into other Massachusetts families of wealth. Along the way, he and various children and children-in-law, and their children, sat for their portraits. Further evidence of family pride can be found in the Winslow arms engraved by the silversmith on various pieces of silver and in the painted arms of the Winslows and related families which also have descended to our day.

An impressive and attractive group of people these are — known as a family for their companionable qualities, and with obvious distinction, for the portraits include two governors of the Plymouth Colony, a noted general in the French and Indian Wars, leading Boston merchants and others scarcely less distinguished and interesting: a revelation of a family which, in its Plymouth and Boston branches, was loyal to King George and lost homes, land and communities at the outbreak of the Revolutionary War. The story of the Winslows becomes, at the time of the Revolution, part of the long-neglected story of the American Loyalists.

A Note on the Literature of Early American Portraits

A small number of pamphlets and books of the past fifteen years have begun what promises one day to be a well-established and sizable part of the literature of American art. The present listings are not comprehensive, but rather a clue for the scholar and student. Publications describing sequences of family portraits include the following:

Winthrop Family Portraits at Harvard (pamphlet, published in April, 1956, by John Winthrop House, Harvard University, on the occasion of the placing in Winthrop House of eighteen portraits of members of the Winthrop family from the sixteenth to the twentieth century).

R. W. G. Vail: *The Case of the Stuyvesant Portraits*. With a checklist of the forty known family likenesses covering three centuries and eight generations (pamphlet, reprinted from *The New York Historical Society Quarterly*, April 1958).

Elizabeth H. Payne: *Portraits of Eight Generations of the Pitts Family from the Seventeenth to the Twentieth Century*. With a Foreword by E. P. Richardson (The Detroit Institute of Arts, 1959).

Andrew Oliver: *Faces of a Family*. An illustrated catalogue of portraits and silhouettes of Daniel Oliver, 1664-1732 and Elizabeth Belcher, his wife, their Oliver descendents and their wives, made between 1727 and 1850 (Privately Printed, 1960).

Marvin Sadik's study of 1966 of colonial portraits at Bowdoin College has been mentioned earlier.

A second series of publications studies the life portraits of leading citizens:

Charles Coleman Sellers: *Benjamin Franklin in Portraiture* (New Haven, Yale University Press, 1962).

Andrew Oliver: *Portraits of John and Abigail Adams.* With a Foreword by L. H. Butterfield (The Belknap Press of Harvard University Press, Cambridge, Massachusetts, 1967, as one volume of The Adams Papers).

Andrew Oliver: *Portraits of John Quincy Adams and His Wife.* With a Foreword by L. H. Butterfield (The Belknap Press of Harvard University Press, Cambridge, Massachusetts, 1970, as one volume of The Adams Papers).

Both groups of publications, it can safely be predicted, will be generously augmented in the next decade.

Sinclair Hitchings
Keeper of Prints
Boston Public Library

Catalogue

all dimensions are in inches
height precedes width

1. *Edward Winslow*, London, 1651
Attributed to Robert Walker (1607-ca. 1658-60)

The Pilgrim's diplomat and publicist, Edward Winslow was a scholar and prolific writer and was three times governor of the Plymouth Colony (in 1633, 1636, 1644). Beginning in 1646, he lived in London, where he was agent of the Colony and later served Cromwell. One of the commanders of an expedition which took Jamaica, he died of fever on the return voyage in 1655. During his extended sojourn in London, his portrait was painted; it is the only likeness we have of any member of the company who had been passengers on the Mayflower and founders of Plymouth.

oil on canvas, 38 x 32 1/2
Inscribed: London:Aetis:Suae
From the Collection of the Pilgrim Society.
Plymouth, Massachusetts.

2. *Penelope Winslow*, London, 1651
Attributed to Robert Walker (1607-ca. 1658-60)

Penelope Winslow was the daughter of Herbert Pelham, first treasurer of Harvard College; Pelham was in Boston 1638-1649, then returned to London, where he was a member of Parliament in 1654.

oil on canvas, 37 x 32
Pilgrim Hall Museum.

3. *Josiah Winslow*, London, 1651
Attributed to Robert Walker (1607-ca. 1658-60)

Son of Edward the governor, Josiah was himself governor of Plymouth from 1673-1680. As major general and commander in chief of the New England forces in King Philip's War, he was the first general of the united forces of the colonies. He and Penelope had their portraits taken at the time of their marriage in London in 1651. Edward sat for his picture at the same time. The three portraits presumably crossed the Atlantic in the 1650s and are possibly the earliest family group of portraits to come to a home in Britain's North American colonies.

oil on canvas, 37 x 32
Pilgrim Hall Museum.

4. *Joshua Winslow*, 1729
John Smibert (1688-1751)

Merchant and shipowner, the oldest son of Edward the silversmith to grow to maturity, he managed the family money. He was born in 1694 and died in 1769.

oil on canvas, 36 x 27 1/2
Library of the Boston Athenaeum, on
permanent loan from Mrs. Charles E. Cotting.

5. *Mrs. Joshua Winslow* (Elizabeth Savage), 1729
John Smibert (1688-1751)

Like her husband, she came of a distinguished family, commemorated also in a series of family portraits of great interest though fewer in number than the Winslow portraits. She was born in 1704 and died in 1778.

oil on canvas, 36 x 27 1/2
Library of the Boston Athenaeum, on
permanent loan from Mrs. Charles E. Cotting.

6. *Colonel Edward Winslow*, 1730
John Smibert (1688-1751)

Silversmith, Sheriff of Suffolk County, 1722-41, Judge of the Court of Common Pleas, 1743-52, Colonel of Militia, he was born in 1669 and died in 1753. Two of his sons died in 1745 at Louisbourg and are buried there; two others, Joshua (1694-1769) and Isaac (1709-1777) were among the wealthiest Bostonians of their day and active in many Boston enterprises.

oil on canvas, 32 1/2 x 27 1/2
Yale University Art Gallery,
The Mabel Brady Garvan Collection,
gift of Francis P. Garvan (1935.153).

7. *Isaac Winslow*, ca. 1748
Robert Feke (1707-1752)

Of the eight Winslows who graduated from Harvard College before the Revolution, only one, as far as we know, had his portrait taken. He made up for the omissions of other members of his family, for he appears in portraits by Feke, Blackburn and Copley, all in the present exhibition, and his first wife, Lucy Waldo Winslow, and second wife, Jemima Debuke Winslow, as well as children of his first marriage, are depicted. In all, five portraits, a quarter of the present exhibition, testify to the family's companionable qualities and strong affinities for art. Isaac Winslow (1707-1777), Harvard Class of 1727, was a son of Edward the silversmith. His life as a Boston merchant and man of wealth ended tragically in dispossession and exile at the time of the Revolution.

oil on canvas, 50 x 40
Museum of Fine Arts, Boston;
given in memory of the sitter's granddaughter
(Mary Russell Winslow Bradford) by her great-
grandson, Russell Wiles.

8. *Unknown Woman*, ca. 1748
Robert Feke (1707-1752)

Note: here identified as Lucy Waldo Winslow (d. November 7, 1757), daughter of Samuel and Lucy Waldo.

oil on canvas, 50 3/16 x 39 15/16
The Brooklyn Museum,
Dick S. Ramsay Fund (43.229).

9. *Isaac Winslow and Family,* 1755
Joseph Blackburn (act. 1753-1763)

Shown are Isaac Winslow (1709-1777), his wife Lucy Waldo Winslow (1724-1757), and their children Lucy (1749-1770) and Hannah (1755-1819). The rarity and interest of such group portraits painted in colonial New England suggests the possibility at some future time of bringing together in an exhibition and publication all those that are known.

oil on canvas, 54 1/2 x 79 1/2
Signed: *I. Blackburn Pinx 1755*
Museum of Fine Arts, Boston;
Abraham Shuman Fund.

10. *Mrs. Isaac Winslow and Hannah* (?), ca. 1760
Attributed to Joseph Blackburn (act. 1753-1763)

The exhibition provides an invaluable chance to compare this picture directly with the portrait of Isaac and Lucy Waldo Winslow and Lucy and Hannah just noted.

oil on canvas, 37 x 28 3/4
Museum of Fine Arts, Houston;
Bayou Bend Collection (B. 54.32).

11. *Joshua Winslow,* ca. 1760
Joseph Blackburn (act. 1753-1763)

Another portrait of the senior member of the family in the generation following the silversmith's. Dying in 1769, Joshua had the good fortune to escape the uprooting of the Winslow family in the years of the Revolutionary War.

oil on canvas, 30x 25
Yale University Art Gallery;
John Hill Morgan, B. A. 1893, Fund (1967.20).

12. *Mrs. Benjamin Pollard,* 1756
Attributed to Joseph Blackburn (act. 1753-1763)

One of the large family of Joshua Winslow, the merchant, of whom three portraits appear in the present exhibition, was Margaret (b. 1724), who married Benjamin Pollard in 1746. Her husband was a cousin, the son of Mary Winslow and Jonathan Pollard. A prominent merchant, he served as Sheriff of Suffolk County, as Edward the silversmith had served before him. A portrait of him, which is companion to the portrait of his wife, is owned by the Yale University Art Gallery; a portrait of him, attributed to Nathaniel Smibert, is at the Massachusetts Historical Society.

oil on canvas, 33 1/2 x 25 1/2
Signed: *J. Blackburn Pinxit 1756*
Yale University Art Gallery;
Olive Louise Dann Fund (1965.22).

13. *General John Winslow,* ca. 1760
Joseph Blackburn (act. 1753-1763)

Always a popular commander, Winslow (1703-1774) was known in the British service for his skill in recruiting Massachusetts men for action in the Caribbean, Maine and Canada. In 1754,

he commanded a force of 800 men on an expedition up the Kennebec River; they built Fort Western, the present Augusta, and Fort Halifax; named Winslow in 1771, the Town preserves the name today. In the intervals of military service, Winslow lived on the Winslow family estate, Careswell, in Marshfield, Massachusetts.

oil on canvas, 38 x 34
Pilgrim Hall Museum.

14. *Joshua Winslow*
Joseph Blackburn (act. 1753-1763)

The fact that Joseph Blackburn made duplicate portraits of Joshua Winslow (1694-1769) attests to Joshua's authority as father of a large family and manager of the wealth of the Boston branch of the Winslows. An inventory taken after his death details room after room of fine furniture and hangings, along with silver, pictures and other possessions, and reveals him to have been what we today would call a multi-millionaire.

oil on canvas, 29 3/8 x 24 3/8
Massachusetts Historical Society,
gift of Anne R. Winslow.

15. *Joshua Winslow*, 1755
John Singleton Copley (1738-1815)

This younger Joshua (1727-1801), son of John Winslow the fourth of Boston, spent his life in British military service. He began his career at the age of eighteen as a Lieutenant at the taking of Louisbourg in 1745. Later service in Canada included a part in the building of Fort Lawrence in Chignecto in 1756 and an extended tour of duty, with his family, at Fort Cumberland in Nova Scotia in the 1760s. A Loyalist, he died at Quebec.

oil on canvas, 50 x 40
Signed: *J. Copley 1755*
Santa Barbara Museum of Art,
Preston Morton Collection (60.54).

16. *Hannah Loring*, 1763
John Singleton Copley (1738-1815)

Copley's superb portrait apparently was made just before Hannah's marriage in 1763 to Joshua Winslow (1736-1775), a young Boston merchant not to be confused with other Joshua Winslows mentioned in these pages. Copley himself was related by marriage to the Winslows; his wife, Susanna Clarke, was the daughter of Richard Clarke, a wealthy Boston merchant, and Elizabeth Winslow, daughter of Isaac Winslow (1709-1777), and granddaughter of Edward the silversmith. The three Copley portraits which follow in the present listing give a glimpse, a few years later, of her family. She was born in 1742 and died in England in 1785. The last decade of her life was tragic, for she found herself a widow, beset by poverty and in exile in London and with six children to try to support.

oil on canvas, 49 3/4 x 39 1/4
Signed: *J. S. Copley Pinx 1763*
The Detroit Institute of Arts,
gift of Mrs. Edsel B. Ford in memory of
Robert H. Tannahill (70.900).

17. *Hannah (Loring) Winslow*, ca. 1769
John Singleton Copley (1738-1815)

pastel on paper, 22 1/2 x 17 1/2
Lent by Hirschl & Adler Galleries, New York.

18. *Joshua Winslow*, ca. 1769
John Singleton Copley (1738-1815)

pastel on paper, 22 1/2 x 17 1/2
Lent by Hirschl & Adler Galleries, New York

19. *Master Winslow, Son of Mr. and Mrs. Joshua Winslow*, ca. 1769
John Singleton Copley (1738-1815)

pastel on paper, 22 1/2 x 17 1/2
Lent by Hirschl & Adler Galleries, New York.

20. *Mr. and Mrs. Isaac Winslow* (Isaac and Jemima Winslow), 1774
John Singleton Copley (1738-1815)

The last of the portraits which testifies to Isaac Winslow's enjoyment of paintings and painters, the picture shows Isaac (1709-1777) with his second wife (1732-1790). Jules D. Prown writes in his study of Copley (Volume I, p. 92): "In this troubled year of 1774 Copley painted only a handful of pictures before leaving Boston. The most ambitious one, *Mr. and Mrs. Isaac Winslow*, is a double portrait...Winslow paid Copley twenty-eight guineas for the picture." Prown also notes that "The double portrait may have been Copley's last American picture, though that honor may also go to Mr. and Mrs. Adam Babcock, who were briefly in Boston at this time."

oil on canvas, 40 1/2 x 48 3/4
Museum of Fine Arts, Boston;
M. and M. Karolik Collection.

S.H.

21. *Elizabeth Paddy Wensley*, ca. 1665
Anonymous, American

oil on canvas, 41 x 33 1/2
Pilgrim Hall Museum

22. *Mrs. Anne Pollard*, 1702
Anonymous, American

oil on canvas, 28 3/4 x 24
Massachusetts Historical Society.

23. *Benjamin Pollard*, ca. 1750-1755
Nathaniel Smibert (1735-1756)

oil on canvas, 30 x 25
Massachusetts Historical Society.

24. *Winslow family coat of arms*, Massachusetts, ca. 1700-1750

oil on wood panel, 22 1/2 x 17 1/2
Pilgrim Hall Museum.

25. *Paddy family coat of arms*, Massachusetts, ca. 1700-1750

watercolor, 12 3/8 x 9 3/8
Massachusetts Historical Society.

26. *Wensley family coat of arms*, Massachusetts, ca. 1700-1750

watercolor, 12 3/8 x 9 3/8
Massachusetts Historical Society.

J.L.F.

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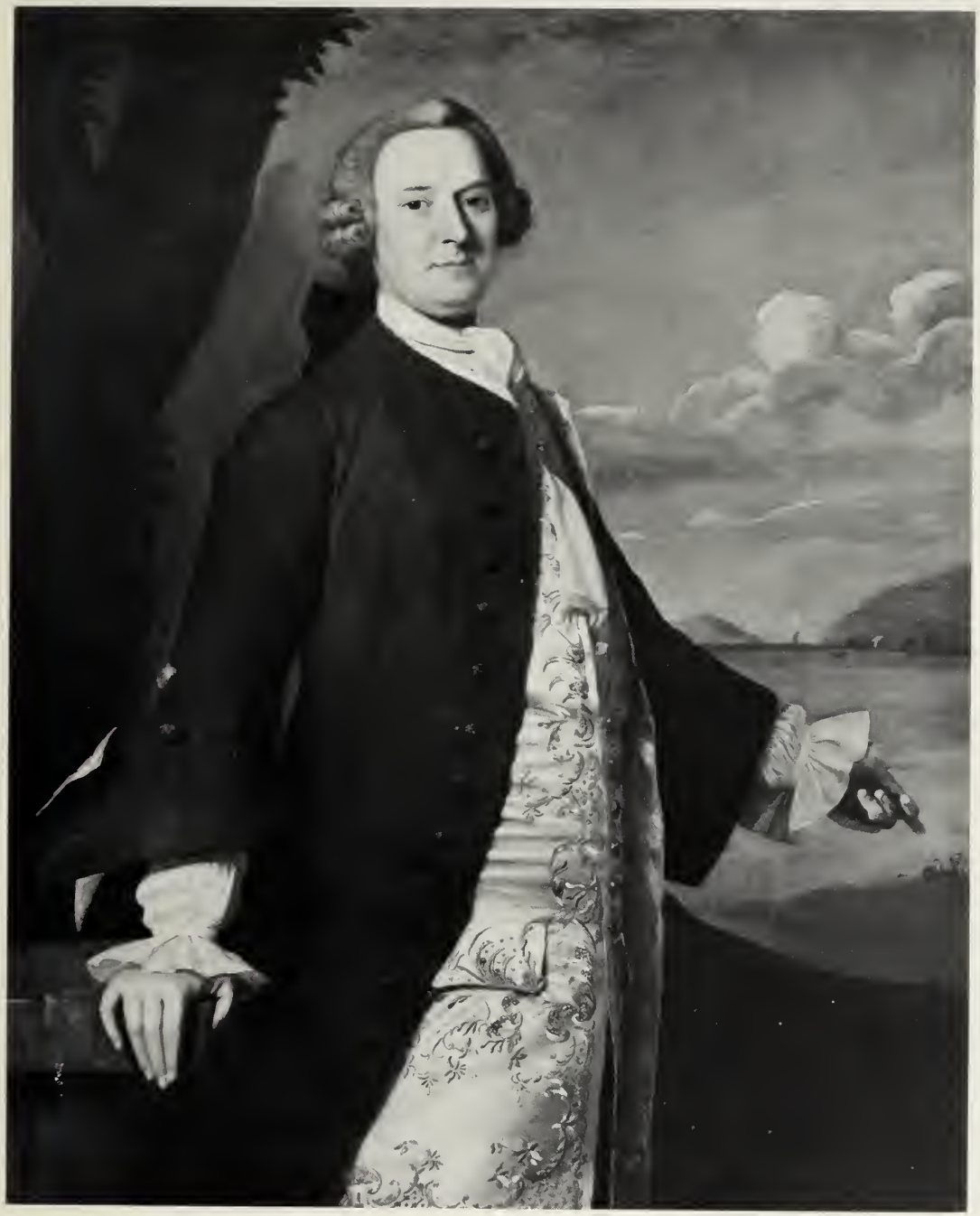

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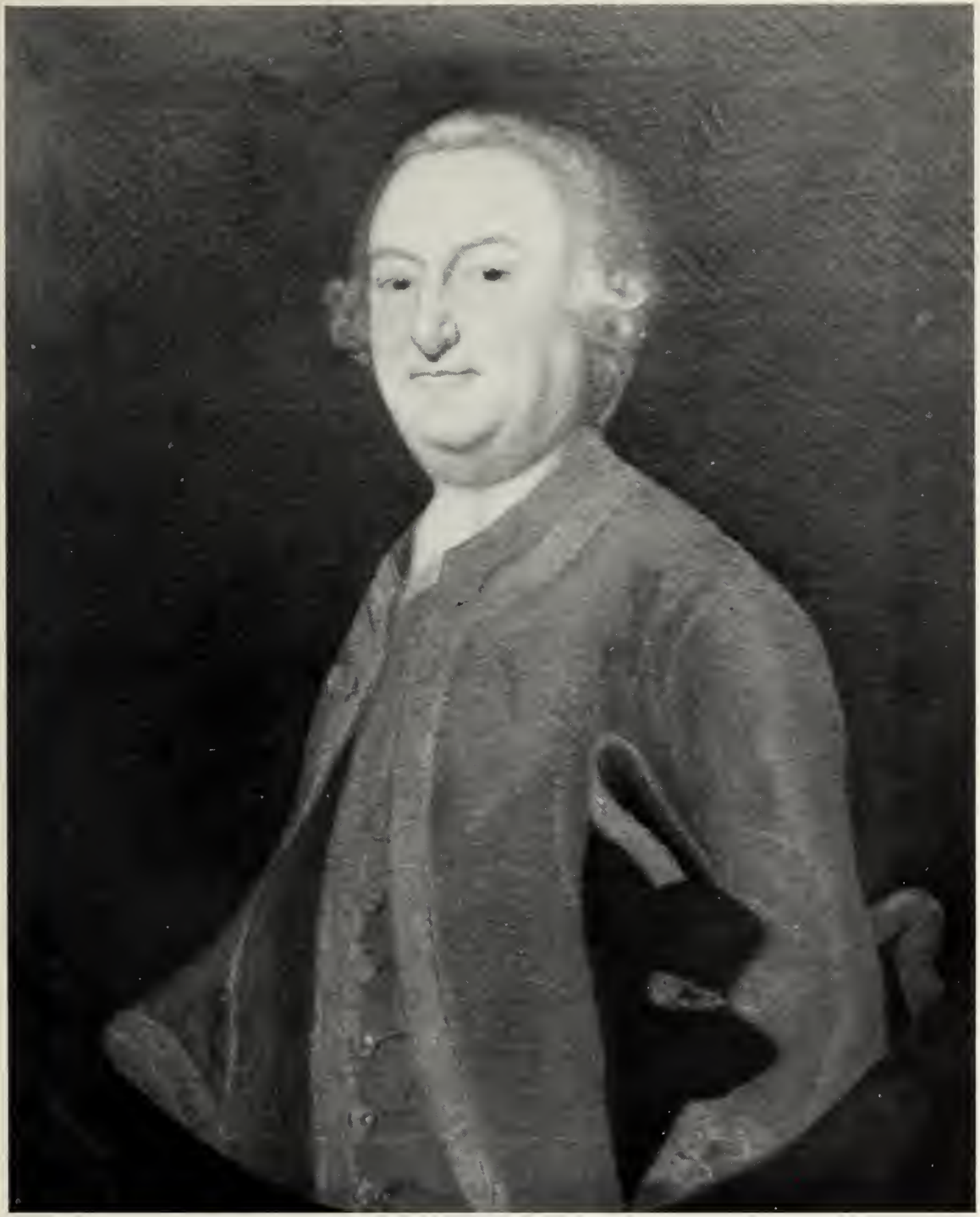

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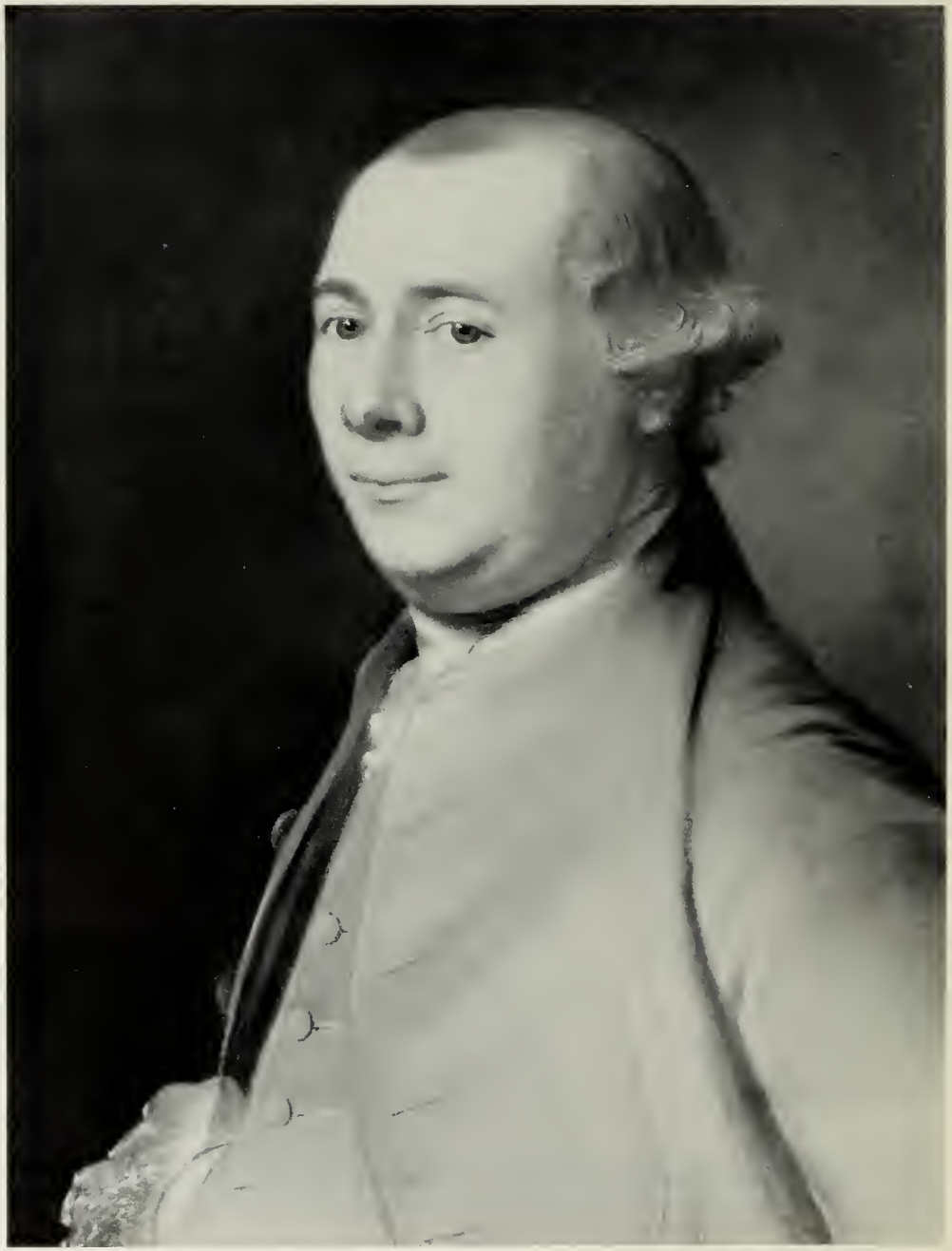

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